The EDISON KINETOGRAM

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MISS MARY FULLER

EDISON FILMS TO BE RELEASED on May 3rd, 6th, 10th & 13th, 1911

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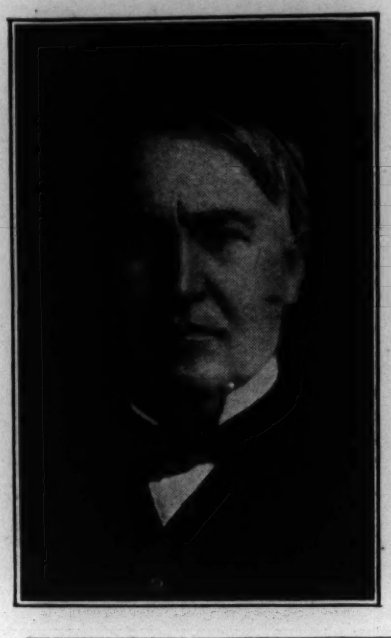


THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.

Published by THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

The Edison trade mark, "E," is now stamped upon all the well-known script letter parts of the Edison Kinetoscope, and also appears somewhere on every Edison film.

It is a stamp of genuineness indicating that the mechanical part or film so marked has been produced with all the jealous care and attention to details for which the Edison Laboratories and Studio are justly noted. It is intended to protect the Exhibitor against the dishonest manufacturer who would traffic his inferior product under a name which is recognised and respected the world over as a standard of honest value and square dealing.

Stamped upon a Kinetoscope part it is a guarantee that into the construction of that part none but the best and highest-priced materials have entered ; that it has been worked by the most skilful artisans in the world, and that it was placed upon the market only after a most rigid scrutiny to insure its absolute perfection. Edison Kinetoscopes and parts are all guaranteed.

The mechanical significance of the Edison "E" is — ENTERPRISE ! EXCELLENCE ! ECONOMY ! EFFICIENCY !

Seen on a film it signifies that the scenario of that film has been prepared by a trained writer—more likely than not by Rex Beach, Roy Norton, Richard Harding Davis, E. W. Townsend, Carolyn Wells, or John Luther Long, all of whom are liberal and exclusive contributors to Edison films ; that it has been produced regardless of expense either in the largest and best appointed motion picture studio in the world or at some point, far or distant, it matters not, where the most appropriate setting could be obtained ; that it has been interpreted by talented members of the dramatic profession who have been carefully instructed in the requirements of the "silent drama," and that the film in every respect is of a moral character which will make for the elevation of the motion picture in the eyes of press and public.

The script "E" on a film denotes that the film is EDIFYING! ELEVATING! ENTERTAINING!

Always look for the script "E" on all films and Kinetoscope parts represented as Edison.

(*If you are not on our mailing list for the* KINETOGRAM *send us your name and address.*)

EDISON FILMS

To be released on May 3rd, 6th, 10th & 13th, 1911

Edison Film No. 6757 **Copyrighted, March, 1911** **Released, May 3, 1911**

Code, VOORBOEG **Approx. Length, 1000 feet**

The Rival Candidates

(COMEDY)

HERE is an Edison comedy that is both delightful and timely, dealing as it does with the suffrage question, and showing what might happen if women had the franchise all over this glorious land of ours ; and the result is decidedly happy, even though one sees the characters pass through some tribulation to arrive at such a denouement.

In a pretty suburban town a prominent citizen owning a pretty home, with lawn and shade trees before it and with comfort and contentment within, finds himself honoured by the nomination for mayor of the town. His wife is not wholly pleased with the idea and becomes strongly antagonistic when she sees the notification committee and realizes the class of men with whom her husband must be associated in the local politics.

As he refuses to give up the game, rather liking the possible honour ahead of him, she decides, when the offer comes to her as it does a little later, to accept the nomination from the suffrage party as the rival candidate to her husband in the coming election. Of course the house is promptly divided against himself ; the small boy with his father, and the two little girls with their mother. And the suffragettes take possession of the mansion, hanging a banner over the front porch announcing that it is the headquarters of the women's party. They even turn the husband out of doors and invite him to sleep in a tent upon the lawn. He does so, and makes the tent the headquarters of the fusion party.

And then the campaign begins in earnest. He brings a fife and drum corps on to the lawn, but their music is doubly discounted by the din of tin pans and other cooking utensils hastily brought by the wife from the kitchen and wielded

by the hands of the militant suffragettes. One pretty little touch of treason in the camp of the suffragettes—and a beautifully effective scene it is—comes when the children steal out at night in their little nightgowns to bid their father goodnight.

The war proceeds the next day and for days thereafter with rival meetings. The husband addresses a large crowd of men, and the wife and her adherents post themselves outside of the window holding a street meeting, with the accompaniment of horns and so forth, which finally stops the husband's meeting and interferes with the expression of his patriotic sentiments. Then at the polls the two candidates meet and we see them casting their votes, scornful of each other.

Then the returns come in and we see the crowd watching them ; the Fusion ticket is far ahead and the men are joyful, but the women are rather disheartened. But later bulletins come and gradually the men become less confident and the women more hopeful, until finally the men's hats descend over their eyes and the women's smiles broaden very appreciably. The last bulletin shows the women's party a little bit ahead, and the Fusion party lagging behind, while the Labour party, the third one in the field, brings up a very disastrous third.

The last scene shows the morning after the election, the arrival of the morning paper and the husband stealing from his tent to get the first news. As he reaches for the paper his wife's hand appears out of the crack of the front door, likewise reaching for the news. They meet thus and the husband hands the wife the paper, whereupon she meets him half way and invites him to read the election returns with her on the doorstep.

But when they glance at the paper a surprise awaits them. The headlines announce that Labour wins, both the Fusion and Suffrage candidates being defeated by a startling reversion of popular vote. They are at first dismayed, but they begin to see the humour of the situation and decide that it is probably the best thing that could have happened ; whereupon they conclude that politics being out of their lives now for good and all, they can return to normal contentment and the joy of living the life of plain, happy citizens.

It is one of the brightest, jolliest and most up-to-date comedies that have come out during the season and is played with splendid life and vitality.

Edison Film No. 6758 **Copyrighted, March, 1911** **Released, May 3, 1911**

Code, VOORBUURT **Approx. Length 1000 feet**

The Writing on the Blotter

(DRAMA)

THIS story is one of unusual interest, showing how justice works out its own ends in its own peculiar, and frequently unexpected ways.

In this case the dishonest manager of a large establishment evolves a scheme whereby he can steal ten thousand dollars of the firm's money without having suspicion attached to himself, but rather upon the firm's innocent cashier. He explains his plan to his accomplice—the cashier is to take the ten thousand dollars to the bank in a small satchel for deposit—they are to procure another satchel, an exact duplicate of the one the cashier is to use, and fill it with worthless paper—this satchel is to be exchanged by the accomplice for the one containing the real money when the opportunity presents itself.

We see the cashier, his sweet young wife and their baby at breakfast in their happy home. It is baby's birthday and mother is anxious to have daddy come

home early and cut baby's birthday cake, which he promises to do and starts for the office with a light heart and a happy smile. That afternoon at the office he is called upon by the manager, in the latter's private office and in the presence of the president of the company, to take the money to the bank for deposit. It is placed in the satchel and the cashier starts for the bank.

The accomplice, who has been waiting patiently outside the office for the cashier to appear, sees him step into a waiting taxi, and before he can start, manages to puncture the tire of the taxicab. This attracts the attention of the cashier and he leans out of the window to learn the nature of the trouble. While he is thus engaged the accomplice reaches in through the opposite window and taking out the cashier's bag, deftly puts the one containing the worthless paper in its place and with a hurried glance up and down the street to assure himself that he has not been observed, makes off. The cashier, realizing that the taxi is out of commission and that it is very close to the closing hour, decides to walk to the bank.

Arriving at the teller's window he is dumbfounded to find that the money has disappeared, and he rushes in breathless haste back to the office only to be accused of stealing the money by the manager, who, sneering at his vehement protestations of innocence, promptly calls in the police and has him arrested. The cashier notifies his wife, who immediately visits him in jail. She learns the circumstances from her husband and at once, with woman's unerring intuition, suspects that the real criminal is connected with the firm.

She resolves to apply for position as stenographer in the office (which position happens to be vacant at the time), makes her application to the manager and is promptly accepted, the manager being impressed as much by her good looks as by her qualifications for the position. She watches him continually, but finding no clue, is about to give up in despair, when she discovers him hiding a letter which he has been writing. Suspecting something wrong, she secretes herself until he has left the office, then searching carefully finds the blotter he has used. This she holds up to a mirror and learns to her delight that it is an appointment to meet the accomplice in the office after business hours in order to divide the money.

With this proof of her husband's innocence she hurries to the president's house, who at once decides to catch the culprits red handed. They hurry to the office with police officers and burst in upon the manager and his accomplice just as they are about to divide the money. This being absolute proof of their guilt, the president obtains the immediate release of the cashier and, as a reward for the injustice he has suffered, offers him the position of manager.

The happy reunion of the husband and his faithful wife is a fitting climax to the trials and sufferings which both have endured through the schemes of two unscrupulous men.

Edison Film No. 6759 **Copyrighted, March, 1911** **Released, May 6, 1911**
Code, VOORDANS **Approx. Length, 1000 feet**

Love and the Stockmarket

(DRAMA)

THIS is one of the Edison's Company's strong stories of contemporary life, the scenes being laid in one of New York's large hotels and in the Wall Street district and the action concerning itself with stock speculation, which has entered into the love affairs of three young people.

There is a delightful heroine, whose abundant wealth and enviable social position are supplemented by a character that is not only lovable and sweet but distinctly capable of making its own choice and decision in matters that concern the girl's life. She is interested in a young chap whose one failing seems to be his passion for stock gambling, a luxury which he can ill afford. Another suitor of her's is a man of the world, of wealth almost equal to her own, and one whose worldly experience would naturally give him a pretty solid advantage over the boy in any game save that in which Cupid takes a part.

Early in the story we see the girl warn the boy against his propensity and try to elicit from him the promise to stop his precarious operations with the "bulls" and "bears." A little later the older man sees an order which the young man has just made for the buying of some shares of a certain traction stock—S. Y. & D. He conceives the idea of putting the boy out of business, and also out of the running for the girl's heart, by opening up a bear campaign which will so depreciate the value of S. Y. & D. that the youth will be sold out.

The plan succeeds admirably and the boy is reduced to the verge of desperation, even going so far as to come to the older man for aid, of course not knowing that the older man is the one who is influencing the market against him. Both men tell of their operations and the girl thereby becomes cognizant of the situation. She decides to take a hand in the game herself, and going to her own broker, instructs him to buy S. Y. & D. until the market turns and climbs up again. He does so, and of course the young man is thus rescued and the older man put to confusion.

And then our heroine is able to tell her young friend that his stock speculations were not so wisely managed as he thought —in fact that he is indebted for his success entirely to her own handling of the market for him, by which manipulation she has acquired the title of the "great bull," although her transactions have been carried on entirely through the broker and without anyone else knowing who the

"great bull" was. In this way she cures the boy of his infatuation, and of course when the older man learns who the "great bull" was and how his plans have been defeated, the only thing left for him to do is to gracefully withdraw from the race, which he does.

The story is superbly played by a special cast and mounted with the usual Edison lavishness and beauty.

Edison Film No. 6760 **Copyrighted, March, 1911** **Released, May 10, 1911**
Code, VOORDEELIG **Approx. Length 400 feet**

A Night of Terror

(COMEDY)

TWO young men from the East, while on a little prospecting trip in the Rocky Mountains, seek shelter for the night in the old log shack which answers the purpose of an inn in that rough-and-ready country. It is frequented by cowboys and conducted by a rather fierce-looking but harmless man and his untidy wife. The tenderfeet are received with scant courtesy and are given two bunks in the attic, which is also used as a store room for hams and dried meats. Sleep in such uncomfortable quarters and under such unfavourable conditions seems almost impossible, especially for the more timid one of the two, who, nervous and apprehensive of danger, sits up all night.

At four o'clock in the morning the landlord and his wife arise to kill two chickens for breakfast. "Must we kill them both?" is the question asked by the man, to which his wife replies in the affirmative. The tenderfoot in the dingy attic above, hearing this, is nearly frightened out of his wits. A few moments later the landlord goes to the attic for ham. The trembling tenderfoot seeing this fierce looking individual with a huge carving knife coming up the attic ladder, jumps to the conclusion that his last moment on earth has come. He hastily scrambles into his bunk and pulling the blankets over his head, awaits the slaughter of himself and friend.

After cutting off a slice of ham, the landlord quietly steals out of the attic and shortly after calls his guests for breakfast. Still trembling with fear, the tender feet go to the room below, where they are served two roasted chickens and are informed that "both were killed" for their special benefit. It now dawns upon them that their fears were unfounded and they settle down to enjoy a hearty breakfast after "a night of terror."

This is a very entertaining film all the way through, with some wildly laughable situations in which our old friend "Bumptious," as the more timid tenderfoot, is seen at his best.

Edison Film No. 6761 **Copyrighted, March, 1911** **Released, May 10, 1911**
Code, VOORDEUR **Approx. Length, 600 feet**

The Old Family Bible

(DRAMA)

MARY BRASH and Tom Carroll are engaged to be married. Just before leaving his home to attend a ball with Mary, Tom discovers that he has forgotten to remove some valuable papers from his pocket and being in a hurry and not wishing to go back to his room, he hides the papers in the most available place — the old family bible — and hurries out.

At the ball he becomes insanely jealous of Clem Bannes, who is very attentive to Mary, and he accuses her of showing partiality toward Clem in allowing him to put his name on her dance programme for a greater number of dances than Tom thinks proper. Mary resents his accusation and they part in anger.

The next day a book agent calls at the Carroll home. He explains to the servant that he is selling bibles on a new plan —he will take the old family bible as part payment for a new one. The servant, thinking this a remarkable bargain, buys the new bible on her own initiative, letting him have the old one as part payment.

During his various calls the agent arrives at Mary's home and explains his plan, showing her the old bible he has taken in exchange at the Carroll's. Mary, on opening the old bible, finds that it belongs to Tom's family and is at once desirous of possessing it for old times' sake. She strikes a bargain with the agent for the sale of the old bible and carries away her treasure.

In the meantime Tom has not missed his valuable papers until at lunch one day the servant shows the family her wonderful bargain and explains that she exchanged it for the old family bible. Tom at once recalls that he had put his papers into the old bible, and thinking they are now lost, rushes frantically from the house in search of the book agent. Arriving at the hotel he finds that the agent has already gone to catch his train. He catches him, however, just as he is about to board the train, and learning from him where he has disposed of the old bible, hurries away to Mary's home.

Here he is very much embarassed at meeting Mary again, but finally manages to explain his errand. Mary and Tom pick up the old bible and in searching for the papers their hands touch. They both realise in that moment how foolish their quarrel has been and their love having remained unchanged, they are happily brought together—thanks to the old family bible.

Edison Film No. 6763 **Copyrighted, March, 1911** **Released May 13, 1911**
Code, VOOREBBE **Approx. Length, 990 feet**

All for the Love of a Lady

(DRAMA)

LADY CONSTANCE PRIMROSE, a pretty girl of about twenty years, attends a ball and dances a minuet with Lord Howard, a very polished nobleman who is obviously in love with her. Will Norfolk, a Lieutenant of Yeomanry, asks for the next dance. He is very shy and awkward before women, but is truly a man among men. Lady Constance generously favours him with the dance. Will ambles through it very awkwardly and clumsily, tripping over his sword and her train, much to her embarrassment and disgust.

After the dance Will sees an opportunity to apologize to her and he does so. Lady Constance extends her hand for Will to kiss as a token of her forgiveness, when Lord Howard sees in Will a possible rival and angrily takes Lady Constance off. The next day Lord Howard writes two letters, one to Lady Constance reminding her of her promise to meet him at the Abbey Inn to dine, and the other to Will Norfolk warning him not to pay his accustomed visit to the Abbey Inn and to cease his attentions to Lady Constance, under pain of death.

His lordship gets the letters mixed; Lady Constance receives the one intended for Will Norfolk, while he gets hers and learns from it that she has promised to meet Lord Howard at the Abbey Inn; whereupon Will decides to go to the inn himself. When Constance reads Will's letter she realizes that Will, not having received the warning letter, will be at the inn and mindful of her own promise to meet Lord Howard there, she knows they will meet. Constance decides to disguise herself as a man and go to the inn to see what will happen.

Constance is the first to arrive at the inn and is taken for a man by Will Norfolk, who in a particularly good comedy scene discovers her identity. Lord Howard arrives at the inn accompanied by his lackey, but finds that Lady Constance has not yet arrived. He, however, orders dinner and proceeds into the tap room. Here he finds what appears to be a young man and tries to enter into conversation.

After a few moments he discovers to his great surprise that the young man is in reality Lady Constance in disguise. Unaware of the presence of Will Norfolk, who is hidden behind a convenient screen, Lord Howard shows up in his true colours by insulting her. Will promptly comes to her assistance and in a thrilling sword

fight with Lord Howard and his lackey he vanquishes them.

This romantic story of old England is brimful of life and action and holds the spectator from start to finish. The sword fight at the inn is probably the most realistic scene ever attempted in this kind of story.

Edison Film No. 6764 **Copyrighted, March, 1911** **Released May 13, 1911**

Code, VOOREERST. **Approx. Length 625 feet**

The Department Store

(LIGHT COMEDY)

IT is said that one touch of nature makes the whole world akin, and in this comedy, as in many of the recent Edison productions, the same is splendidly exemplified. The action concerns itself with the younger employees of a large department store and with their youthful love affairs.

Little Katie is a bundle wrapper and her chum, Bertha, is a cash girl. Max and Eddie are in love with the girls. Katie is very scornful of the male sex but Bertha inclines very strongly towards Eddie. Max, the errand boy, tries vainly to get close enough to his divinity to talk with her, but his courage fails him at every attempt and her own attitude is distinctly disheartening.

On pay night Katie carelessly drops the small roll of bills, her week's wages, on the floor. There is a foolish little under clerk, a girl, who picks up the roll of bills and not knowing to whom it belongs, slips it into her own purse. Katie discovers the loss and spreads the alarm. The forewoman is notified and the floor manager goes after an officer.

While they are waiting for the officer Bertha, out of generosity and love for her friend, slips a small bill into Katie's satchel which lies upon the table, and Max, not wishing to be outdone by his sweetheart, does the same. Very soon the forewoman, in making an additional search on the floor for the lost money, conceives the same idea and slips a bill into the little satchel. The floor manager returning and seeing the little satchel alone on the table, slips his hand into his pocket and adds to the contribution.

This action is noted by Max, who now sees a chance to serve his divinity in very truth, and taking part of his own small earnings, he slips them into the satchel. Of course when the officer comes, he finds, instead of an empty satchel, one well stored with bills which more than equal the amount of the stated loss, because the little girl who picked up the roll, seeing her opportunity, also restored the money.

Katie is in great distress when the officer, thinking that he has been deceived, starts to take her to the station house for an explanation. Then one by one they confess and Katie realizes the number of her friends. When at last Max's turn comes to explain he is covered with confusion, which is augmented by the fact that Katie promptly embraces him out of gratitude for his devotion and generosity. Of course their love affairs end happily in a charming final scene in which the two bashful young folks walk home together after work.

Edison Film No. 6765 **Copyrighted, March, 1911** **Released, May 13, 1911**

Code, VOOREILAND **Approx. Length, 375 feet**

Baby's Fall

(COMEDY)

WHILE a fond mother is preparing to take her little child out for the usual daily airing, she is called to another part of the house by the maid. The baby being left alone, finds amusement by throwing her toys out of the open window. In trying to recover the toys she climbs upon the window sill, loses her balance and tumbles out, but fortunately falls into the half opened window awning of the floor below.

The mother, returning, enters the room just as baby falls out. Horror stricken, she staggers frantically to the telephone, and having succeeded in telling her husband's office boy who she is, promptly faints. The maid, unaware of baby's accident and seeing the prostrate young mother, telephones for a doctor.

Meanwhile the baby's father has left his office, making straight for home with all possible speed and attracting a great crowd of people on the way. This brings out the police patrol, the office boy calls an ambulance and all tear madly to the scene of the accident. Arriving home just as his wife revives and tells her terrible tale, he is overjoyed to find his little child alive and well in the awning directly below his window and having the time of her life playing with dolly.

The task of rescuing the baby is quite a hazardous undertaking, but with the help of his office boy, whom he lowers out of the window, holding him by the heels, she is safely hauled into the room, much to the gratification of the anxious parents as well as the crowd of enthusiastic spectators.

The whole film goes with a dash and while a comedy, keeps one at high tension throughout.

The New Edison Economy Transformer

(FOR ALTERNATING CURRENT)

Our New Economy Transformer, developed after a long series of experiments, has a number of advantageous features over any moving picture transformer heretofore placed on the market.

It is smaller and more compact, being only 10in. high, and occupying floor space of only 8½in. by 10½in. The weight is considerably less, being only 40 pounds.

It is fitted with a regulating device which is a radical departure from that used in other designs. It is stepless in operation, contains neither contacts nor contact levers, to burn and arc as the degree of light is varied. It opens no circuit nor circuits, so that in regulating the current to the lamp by this device the lamp burns steadily, as the lamp operation is not interfered with other than that its voltage is increased or decreased slightly, depending on the adjustment made. Being stepless, the adjustment is not confined to any predetermined number of positions. The operator may turn the controller handle only a fraction of a revolution, or he may make several complete revolutions of the controller handle, and each fraction of a revolution will change the adjustment corresponding to the movement made.

The Economy Transformer has a slightly higher efficiency than the former type, so that in addition to being more compact, lighter and having the advantage of stepless adjustment, with no contacts to arc, *the operating cost will be further reduced.*

The most satisfactory results are obtained using 40 Amperes and 45 volts at the arc, a feature not to be found in any other similar device, although, if desired, 60 Amperes may be obtained with a corresponding drop in the voltage.

The arc will not break under five minutes, while others break in two minutes.

Once the instrument is installed and proper light obtained by adjusting Controller, no further adjustment is required, except at arc.

A very important feature is the practical elimination of that annoying "humming" noise found in all other similar devices.

The New Type, on account of the special adjustment used, is found to be quite flexible in compensating for line drop, and but one extra lead is required at the primary to ensure good light at lower voltage. With this one extra lead, connection can be made so that good light will obtain readily, with line voltage as low as 100 Volts or as high as 120. One tap should be used for voltage from 100 V. to 110 V. the other from 110 V. to 120 V.

It has been specially designed, throughout its entire range, to obtain suitable current and voltage values for operating moving picture arc lamps, and with suitable line voltage connections a good white light can be obtained very readily on the screen, and this in turn adjusted to suit film densities and distance between lamp and screen.

For convenience, leads are brought out through porcelain bushings for the external connections. These leads are clearly marked "Line" and "Lamp" respectively, to avoid possible confusion in making connections.

Less heat is produced while the apparatus is in operation than with any other similar device. It cannot burn out even on dead short circuit.

The Critics' Corner

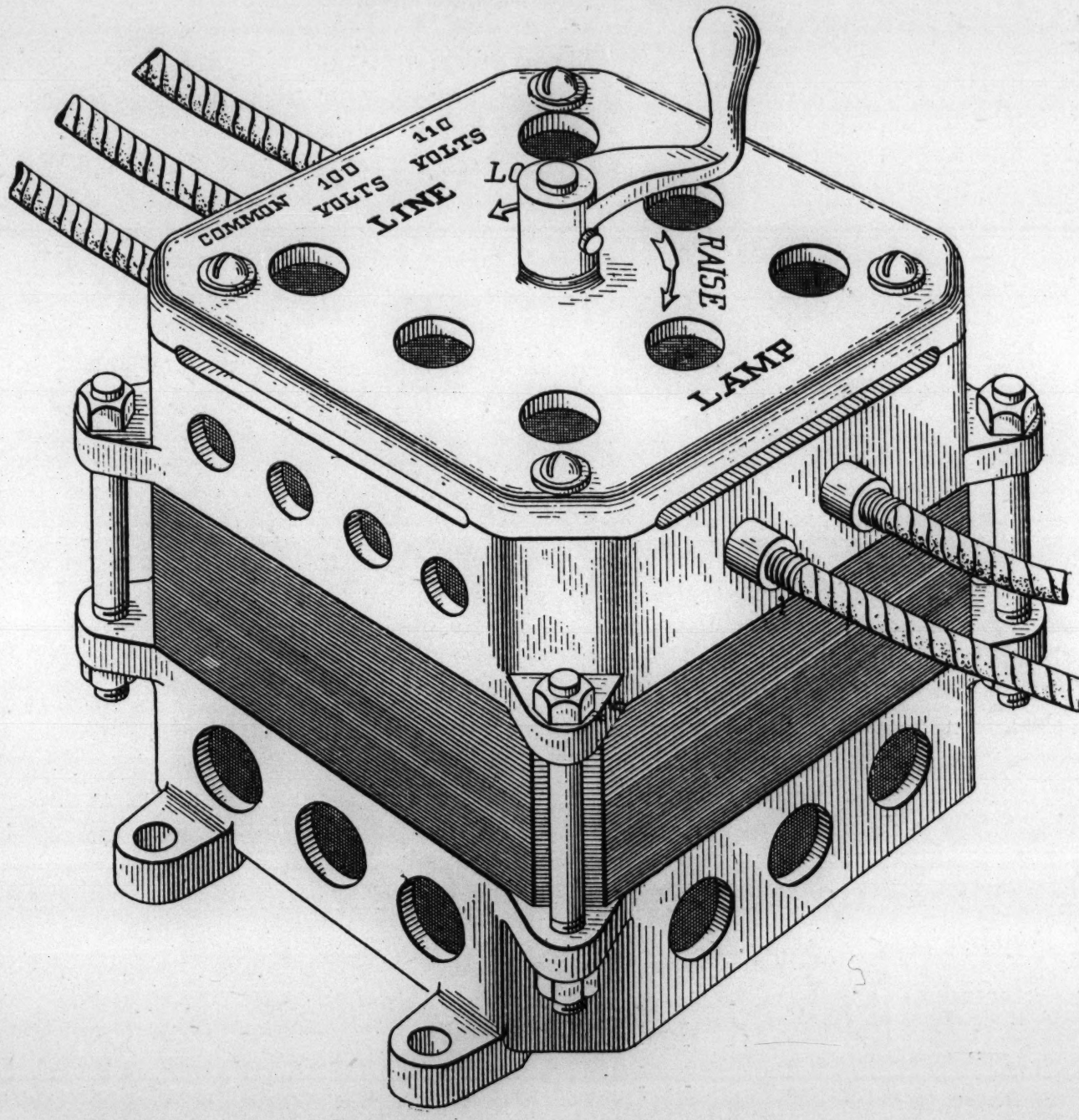
A STAGE ROMANCE.—"Nothing ultra sensational or morbid finds a place in Edison films, but each and every subject is clear and wholesome, dealing with the problems of life and its humours in a delicate and convincing manner."—*The Bioscope.*

"THE RAJAH.". . . The plot being out of the common, we treat the film as a notable production. . . . It is, as is usual with Edison work, photographically perfect, and the story is staged and acted with remarkable fidelity to things as they are. There is bound to be a run on the film subject, for the story will appeal to audiences of all classes."

The Kinematograph Weekly.

The Edison Economy Transformer

(FOR ALTERNATING CURRENT)



An Efficient, Adjustable Current Saving Device At a Low Price

It is simpler—Lighter—More Compact—More Economical—than any Similar Current Saving Device on the Market.

A Special Design—Of High Efficiency—Stepless in Operation—Contains no Contacts nor Contact Lever, to Burn and Arc—No Temperature Rise—Can Not Burn Out, Even on Dead Short Circuit—Will Deliver 40 Amperes and 45 Volts at the Arc—Arc Will Not Break under Five Minutes; Others Break in Two.

Standard Instruments are for 60 Cycle, 110 Volts Circuits;
Special Instruments To Order for Any Frequency and Voltage Required.

Miss Mary Fuller

Miss Mary Fuller, whose portrait appears on the front cover, has recently become a member of the Edison Stock Company. Her personality is well indicated in the photograph, but it hardly suggests the variety of work which she is capable of doing. For so young a person she has had a considerable experience both on the stage and for the past year in motion picture work. She is the typical ingenue,—alert, full of vivacity and yet able to stir the emotions and cause a tug at the heart strings if the occasion may require. Moreover, she is an earnest student of the motion picture art, with the technique of which she is thoroughly familiar. We count ourselves fortunate in securing her services and know that the motion picture public will soon welcome her as eagerly on the screen as they do the other favourites of the Edison Stock Company.

Miss Fuller has already appeared in "The Try-Out," "Two Valentines" and in the leading role of "A Stage Romance," released on April 1st, April 12th and April 19th respectively, and elicited flattering praise for her clever work.

Recent Edison Releases

A Complete Table from Feb. 15th, 1911

		Feet Approx.
Feb. 15	Old Silver Mine in Peru (Ed.)	250
15	A Mountain Maid (Com.-Dr.)	750
15	Pigs is Pigs (Com.)	1000
18	The Red Cross Seal (Dr. and Ed.)	1000
22	The Police Force N.Y. City (Descr.)	995
22	The Joke They Played on Bumptious (Com.)	990
25	Eldora, the Fruit Girl (Dr.)	1000
Mar. 1	A Family of Vegetarians (Com.)	990
1	The Romance of Hefty Burke (Dr.)	1000
4	In the Days of Chivalry (Dr.)	1000
8	Sleep, Gentle Sleep (Com.)	990
8	Fire Dept. of New York City (Descr.)	400
11	Western Night (Com.)	600
11	The Test of Friendship (Dr.)	1000
15	The Gardener's Ladder (Com.)	700
15	The Link that Held (Dr.)	960
18	With Interest to Date (Com.-Dr.)	1000
22	Uncle's Birthday Gift (Com.)	995
22	Mike, the Miser (Dr.)	990
25	An Eventful Evening (Dr.)	1000
29	The Lover and the Count (Com.)	995
29	The Black Bordered Letter (Dr.)	1000
Apl. 1	The Try Out (Com.)	1000
5	Bumptious as Romeo (Com.)	975
5	Selling Old Master (Dr.)	990
8	The Doctor (Dr.)	1000
12	Two Valentines (Com.)	1000
12	His First Commission (Dr.)	999
15	The Rajah (Dr.)	1000

Testimonials from Exhibitors

"Red Cross Seal" went well to-night to a packed house."—*Mr. R. D. Fenton, Park Picture Palace, Warrington.*

"We find our audience always look forward to your films, one of which we rarely miss having each week."—*Mr. A. Hughes, The People's Popular Picture Co., Empire Picture Palace, Wrexham.*

"To-day I ran your film "In the Days of Chivalry," which I consider to be of the best if not *the best* from a photographic, scenic, and acting standpoint that I have ever had in my house. I wish to be known as a "booster" for the Edison films."—*W. H. Miller.*

"I am writing to thank you for *Kinetogram* and enclosed received this morning, and I shall be glad to receive any matter relating to Edison films; I shall also be glad if you will still continue to keep me posted with your *Kinetogram*. I am sure that the praise of Edison films whether sung by press or public, are *all* more than worthy of such praise, for finer films than "Pigs is Pigs," "Family of Vegetarians," Sleep, Gentle Sleep," "Eldora, the Fruit Girl," "The Test of Friendship," "The Red Cross Seal," etc., etc., have *never* been seen."—*Mr. C. W. Newey, 79, Davenport Road, Catford, S.E.*

"I am enclosing a few of my day bills for the past five weeks, for you to see how I bill your subjects. In addition I showed on March 20th "Swiss Guide," February 27th "The Ship's Husband," February 20th "Through the Clouds." I shall always be pleased to receive any of your Synopsis slips or posters at any time. Should you have a poster for either of the pictures which I am showing this week, "Police Force of New York City" and "Cowpuncher's Glove," will you kindly forward one to me and I will send you the cost of same by return."—*Will Flannery, Bijou Picture Palace, Market Place, Doncaster.*

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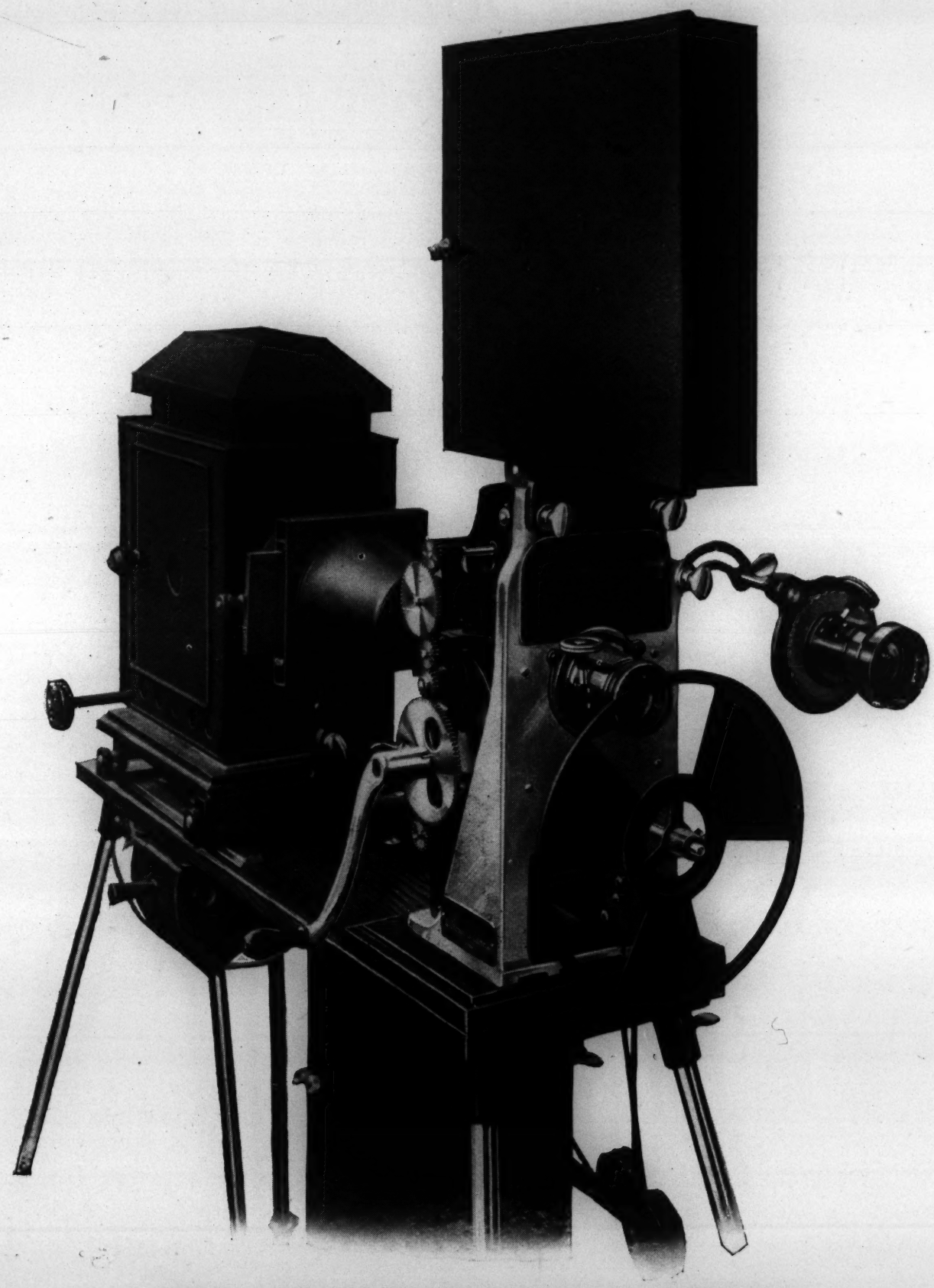

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